DOCTOR WHO

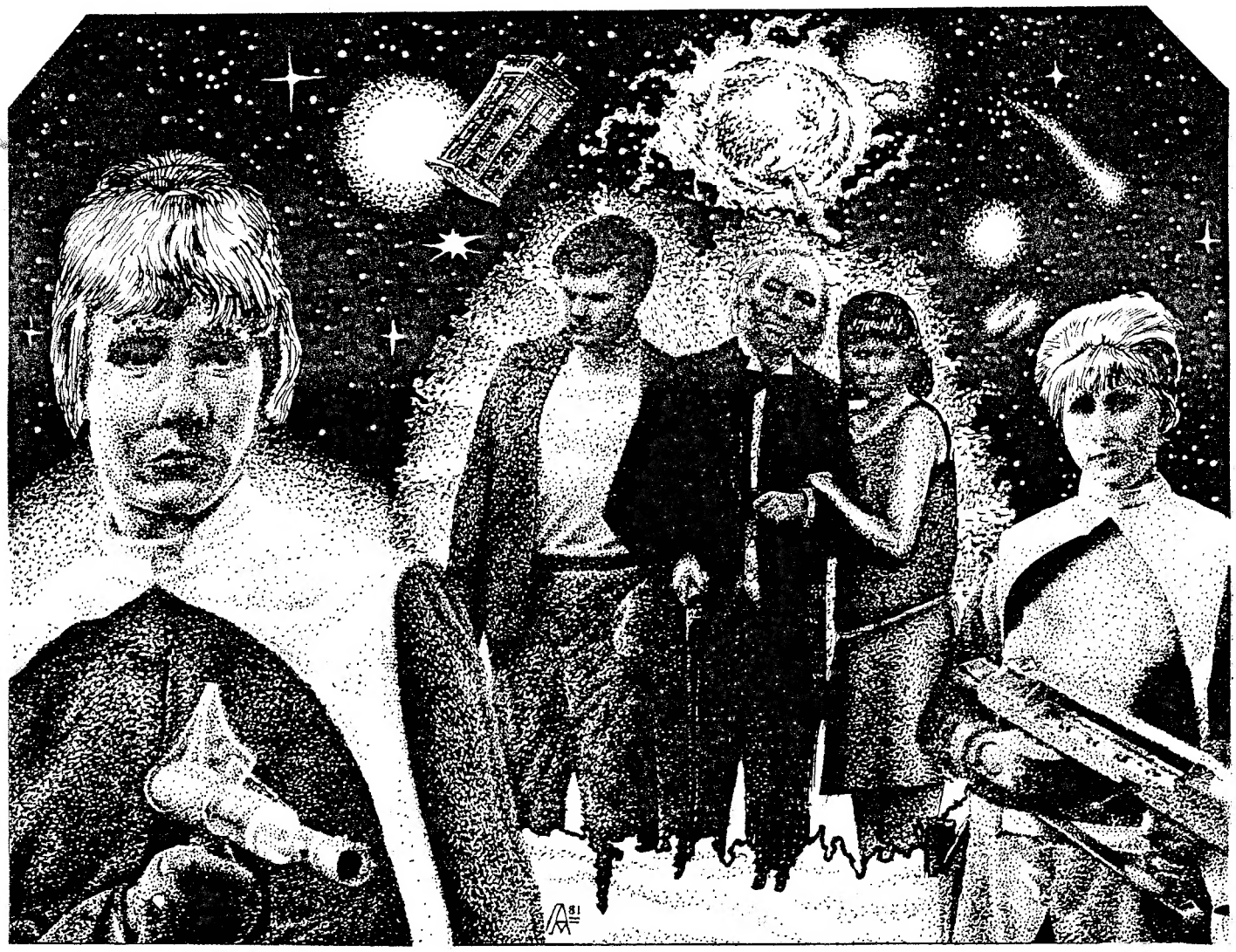
SERIAL T

GALAXY FOUR

by

WILLIAM EMMS

An Adventure in Space & Time



An Adventure in SPACE AND TIME

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A silent, sandy, barren world; an ugly, dying planet, undisturbed by even the slightest of breezes...The TARDIS materialises into this uninviting environment, and the Doctor's scientific curiosity plunges himself and his companions, Steven and Vicki, into immediate danger, as they set off in pursuit of a small, circular robot creature, dubbed by Vicki as a 'Chumbley'. However, a second, armed Chumbley appears and the three travellers are rescued and promptly bustled away by a group of beautiful, but strangely cold women called Drahvins. At the Drahvins' crippled spaceship, their leader, Maaga, tells the Doctor of the situation on this desolate world, and how her warriors rescued the time-travellers from the hideous Rills, the masters of the Chumblies. The spacecrafts of both races have been damaged in a confrontation in space; but, unlike that of the Rills', the Dranvins' craft is beyond repair. The Rills have offered their Drahvin enemies the safety of their own ship, with its repairs virtually completed, as the planet is just fourteen days away from natural destruction.

Leaving Vicki in the Drahvin ship, the Doctor and Steven return to the TARDIS to verify the Rills' story of the planet's forthcoming demise; but discover that the planet has, in actual fact, only two days to destruction!

Returning hurriedly to the Drahvin ship, the Doctor is forced to reveal the truth about the planet when the Drahvins threaten to kill Vicki, further insisting that he help them to capture the Rill ship, killing its crew, in order to effect their own escape from the planet. Left behind, whilst the Doctor and Vicki head for the Rill ship, Steven makes an enemy of Maaga. At the same time, the Drahvin warriors prepare for an attack...

The Doctor and Vicki, meanwhile, steal aboard the more advanced Rill ship, after spotting signs of mining operations, and detecting a tang of ammonia in the air. A scream from Vicki alerts the Doctor to a presence watching them from behind a semi-opaque, glass partition; a Walrus-like creature, with tusks and unblinking eyes. For the first time they are confronted by a Rill.

The Doctor's and Vicki's escape leads to their separation; and, while the Doctor sets about sabotaging the ammonia-breathing Rills' air-converter, Vicki learns the truth via the telepathic Rills, and a Chumbley, specially fitted with a communications device. It turns out that the Drahvins are the aggressors, having first crippled the Rill ship, and then driven off the friendly Chumblies sent by the Rills to help the cloned females.

The Doctor, too, is brought before the Rills, who are alarmed when he tells them the planet's correct remaining life-span (information gleaned from the TARDIS' Astral Map). This means they will have insufficient time to extract the required amount of energy from the planet's core to power their craft.

Back in the Drahvin ship, Steven's own escape is foiled when he is trapped in the air-lock, whilst Maaga drains the oxygen from the sealed chamber.

Time being of the essence now, the attack on the Drahvin ship begins. The air-lock door is cut away by the Chumblies just in the nick of time, and Vicki rescues Steven. The Drahvins are trapped inside their ship by the Chumblies, who surround them.

The Doctor connects a cable from the TARDIS to the Rill ship, thus supplying them with more than enough power to lift their craft clear of the planet. The Drahvins escape, however, and a ferocious battle rages between women and robots. The Doctor and his friends make their farewells with the friendly Rills, and race back to the TARDIS, the Drahvins in hot pursuit. They reach the ship in time, disconnecting the cable; and both TARDIS and Rill ship depart the dying world just as it begins to break apart, leaving the doomed Drahvins to suffer their fate alone...

DRAMA EXTRACT

The silence inside the small ante-chamber was almost absolute, broken only by the muted whirring of the Chumbley beside them, and the sound of the air-conditioning unit beyond the glass partition. Steven put a hand to his mouth and coughed slightly. The air might be specially purified in here, he thought, but the acrid smell of ammonia was ever-present, and ever-unpleasant. Only the Doctor seemed unaffected by its pungent aroma. His head held imperiously upward, thumbs locked tightly around his jacket breasts, he was gazing with a mixture of awe and fascination at the four "monsters" beyond the glass barrier.

One of the creatures shifted its enormous bulk slightly, a movement which caused the layer of thick, greasy gas to swirl into numerous ephemeral eddies. It tilted its head to one side as if to speak; but the voice, when it came, sounded from the speaker inside the Chumbley.

"Now you know what we look like," it said.

The Doctor nodded. "Indeed we do; and I for one am glad of it."

The Rill gestured with one of its boneless front limbs at the barrier before them. "We apologise for the glass partition, but you will understand we must keep our atmosphere in here." After the Doctor's dismissal of this as being of no consequence there was a slight pause, as if the creature was slightly embarrassed by what it had to say next.

"Our appearance...shocks you?"

The Doctor shook his head mildly. "No, not now," he said. "It did at first."

"I don't see why the Drahvins should hate you," added Steven.

"I don't either." Vicki smiled and took the Doctor's arm. Despite the undeniably monstrous look of these four Rills, with their horned tusks and gnarled, scaly skin - reminding her of some primordial dinosaur - there was a noble quality in their eyes; and the voice of the creature, albeit relayed by the Chumbley's circuitry, was rich in both kindness and wisdom; demonstrative of the high note of civilisation these space travellers had attained.

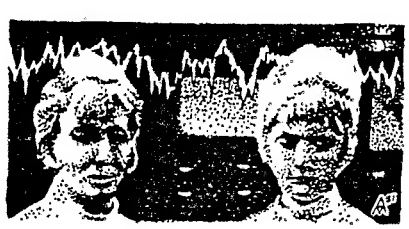
"We probably look just as strange to you..." she went on.

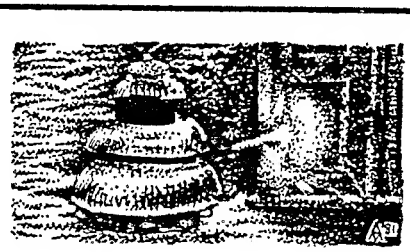
The foremost Rill inclined its head in her direction and replied sadly: "To the Drahvins we are ugly, so they became frightened."

"You are different from us," stressed the Doctor, "but you are intelligent life as we are."

"What does it matter what your form is," agreed Steven.

The Doctor raised a forefinger, and allowed his eyes to meet those of the leading Rill, willing a bridge of understanding to cross the gulf between the members of the two different but star-crossed species. "Importance lies in the character, and what use is made of intelligence," he said. "We respect you as we respect all life!"





STORY REVIEW

Trevor Wayne

It is perhaps significant that this tale, with its overt moral and simple science, was penned by a school-master; someone in a position to observe the reactions of a fair number of viewers to the first two seasons of 'Doctor Who'. We can only regret that William Emms was unable to write a story featuring Ian Chesterton, and instead had to be content with Steven Taylor. 'Galaxy Four' has a taut storyline that is very memorable; but when we examine this plot we see that it is largely a remixing of the standard 'Doctor Who' ingredients of the day. The TARDIS carries the Doctor and his companions to an alien world - this time un-named and rather more obviously a studio set than the, otherwise not dissimilar, planet Aridius.

"Beautiful, blonde and deadly" crowed the headlines on many articles in the popular press in the weeks before the third season of 'Doctor Who' got under way. The readers were also informed that the Doctor's new enemies, the Drahvins, were exactly like girls from Earth in appearance, except that instead of eyebrows they had rows of blue dots; and to dampen the spirits of those who imagined that sex had reared its interplanetary head, the sobering information that these women were created in test-tubes, had no interest in men and lived only to kill with their ray-guns, was provided. With all this advanced information before him the viewer could not altogether share Steven's delight when first encountering the Drahvins. It was one thing to be given a press preview of the latest "monster" for 'Doctor Who'; quite another to be given information that gave away the first twist in the plot!

The first thing the Time Travellers notice on the planet is a rather obviously "cute" robot, which Vicki immediately christens a "Chumbley". One glance at a Chumbley and its relationship to the Daleks is immediately obvious. If the Zarbi and the Mechonoids had failed to follow them into the lucrative toy market, well...there was always a hope the Chumblies might make it.

One rather serious problem arose with this story because the "traditional" roles of the "monster" and "human" protagonists had been reversed. Usually the aliens in the series were at least partly robotic, very strong and/or intelligent. This left the Doctor, his companions, and whatever group of beleaguered humans he sided with, only their humanity and courage with which to defeat their inhuman foe. One look at the Drahvin ship is enough to tell the Doctor and Steven that it is the product of a "backward" technology. The Doctor illustrates this point by effortlessly scratching the hull. This is, of course, patent nonsense; the Drahvin ship may well be, as is later suggested, little more than a prototype; but if its construction was as feeble as the Doctor implies it would not have made orbit, let alone journeyed to another star system. Whilst we are considering exactly where the Drahvins have travelled we might consider precisely why this particular story is called 'Galaxy Four'. Despite what was written in a 'Radio Times' article of the day (See "18-10"), Maaga, the Drahvin leader, explains that her home planet, Drahva, is <u>in</u> Galaxy Four; so presumably her "tin can" of a spaceship has taken her beyond the bounds of her native galaxy...

The Rills, we learn, are seasoned space travellers and possessors of a correspondingly advanced technology and a moral outlook not

at all dissimilar to the Doctor's own. Indeed, it only takes one reasonable conversation with the Rills for the Doctor to agree to help them escape from the doomed planet; vital assistance that all Maaga's lies and threats failed to gain.

Thus everything is weighed against the Drahvins, and that ultimately must tell against them as villains; as they are in an inferior position, they are not the great threat to the Doctor's continued existence that his enemies usually are.

Besides the Doctor himself and his two companions the only real "character" per se in the production is the belligerent Drahvin leader, Maaga. She is simply the bellicose product of a military society; indeed, the hints we are given about Drahva indicate that life there is not too different to that in a huge army barracks, where the strong lord it over the weak. Maaga has been sent by her superiors to "conquer space", to look for new, inhabitable planets for her species to colonise. She is alone; the unthinking clone soldiers are no source of comfort or intellectual stimulation; alone with her logbook, crashed on a doomed planet. She can think only of military solutions to her problems. She understands no form of communication other than threat and the lies of propaganda.

In contrast there are still four of the original twelve Rills left. Their huge spaceship contains a wealth of scientific equipment and a workforce of sophisticated robot drones. The Drahvin hand-guns are unable to damage the Chumblies by their fire-power, although when used as a club the weapon proves more effective. Maaga fired on the Rill ship first - at least her spaceship armament was effective - but once the Rills fired back and both craft were grounded she had lost the struggle. Without the necessary knowledge or equipment she was unable to repair her own vessel - she is a pilot, not an engineer - her only hope is either to seize the Rill ship, repaired but lacking a source of energy, or to hijack the TARDIS when that fortuitously materialises...

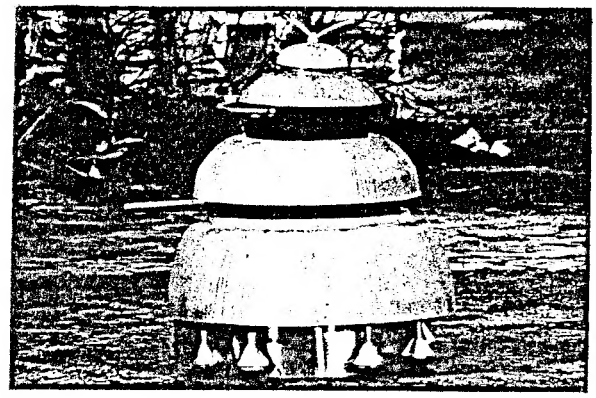
For most of the story it is the Rills who have the situation under control - except for the fact they are unable to generate the power to enable their spacecraft to leave the planet. The Time Travellers also demonstrate a lamentable lack of intelligence or energy; even though they learn early on that the planet has only two days left before it explodes there is never any real sense of urgency in their various comings and goings until the very end. Vicki remains childish and insipid throughout the piece; Steven is bested in a hand-to hand struggle with Maaga; then, despite the fact he is an astronaut, allows himself to be trapped in an air-lock. This makes much more sense when one considers that Peter Purves was virtually playing the part originally scripted for Jacqueline Hill. Apparently William Emms hadn't been warned that the characters of Ian and Barbara would no longer be companions by this stage, and was forced to make minor adjustments to his script to incorporate the new character of Steven Taylor. It's interesting to speculate just how well Barbara Wright would have come across in this story, faced with another formidable female like Maaga.

Even the Doctor himself is well below par. He dodders through the piece, not trusting the Drahvins or the Rills/Chumblies and, indeed, nearly kills the Rills by sabotaging their breathing apparatus. The fact that he nearly succeeds shows that even the Rills are capable of blunders. One Chumbley could have been sent to dissuade the Doctor from that course of action...

Despite all the little problems that, on reflection, seem to beset this story, it remains both memorable and extremely enjoyable. Its simple plot, coupled with inspired direction and lavish work on the models, props and costumes all added up to a very impressive start to the third season. A good portent of things to come, particularly when in answer to the query about what is happening on a planet viewed on the TARDIS scanner we are shown a figure in a dark jungle looking with horror at a spine sticking in his hand...

THE CHUMBLIES

Jeremy Bentham



Like all the robots seen in 'Doctor Who' during the Hartnell years the Chumblies were devised by the Designer, although the actual construction was allocated to an external company. This was due to the long-running dispute between Sydney Newman and some of the BBC Departments, including Jack Kine's Visual Effects Workshop, which refused to have anything to do with 'Doctor Who' for several years (See general article on Visual Effects in 'The Daleks' Master Plan', Serial "V").

The budget for 'Galaxy Four' was quite high, since it was to open and spearhead a new season. Armed with this designer Richard Hunt had quite a free hand to design four working Chumblies which, as ever, were intended to crack the same mould as had made the Daleks such an overnight success.

Built on wooden frames, with castors to aid free movement, the Chumblies were just over three-feet tall, which made for considerable problems in hiring actors to crew them. In the end director Derek Martinus hired four circus midgets, including Angelo Muscat, an artist destined for later world-wide fame as the little butler in 'The Prisoner' series.

The script called for the Chumblies to be capable of telescoping down into a series of concentric domes when immobilised, which was impossible to do with actors inside. Hence one dummy Chumbley was made to show them in deactivated mode; and for the one scene in the first episode where a Chumbley telescopes back to its full height an elaborate model was built with a pole running down from the top dome and through the floor of the model stage. By pushing the pole from below the interlinked sections of the Chumbley would slowly extend upwards.

The full-size Chumblies then were always seen extended to their full heights. This enabled the various gadgets called for in the script to be more easily fitted within the casings. Like the Daleks the Chumblies were armed, despite their later revealed "natures" as non-killers. The gun took the form of a stubby barrel which swung horizontally out from the gap between the middle two domes. The gun was a working prop and could be fitted with a battery detonated flash charge, which the actor could work from inside. It follows, though, that since 'Doctor Who' was recorded more or less live (i.e. with few breaks during actual recording of an episode) each Chumbley could only fire its gun once during a battle.

Between the bottom two domes the probe arm could be extended by the simple procedure of the artist inside pushing it outwards. The wording of the script called for the Chumblies to have everything from microphones to claw-arms to drills attached to the tip of this appendage, although none of these props were working devices - the speaker system and the drill being effected by the simple use of sound and sound effects. Atop the uppermost dome was affixed a small light which, worked from inside, flashed on and off whenever the Chumbley was in communication with its masters, the Rills. Beneath the bottom dome, and suspended from the inside frame, each Chumbley had a series of bell clapper-like objects hanging down. These were supposedly the motive castors for the robot; and each one, just like a bell clapper, could swing freely about to simulate smooth running over even rough surfaces. Since the Chumblies were, by script

definition, blind, these motive units also doubled as sensors to help the Chumbley "feel" its way around objects.

But perhaps most fascinating of all about the Chumblies was the much-imitated "wobbly-wobbly" sound they made when moving (from which Vicki derived their name). This special sound effect, plus the numerous clicks, whirrs and chitters the machines made as they computed were all the products of the Radiophonic Workshop, and specifically Brian Hodgson.

Character Profiles

Trevor Wayne

The Drahvins are as belligerent as they are beautiful and for the most part science-fiction versions of the dumb blonde, with elements of the classical Amazons thrown in for good measure.

Theirs is a warrior culture, consisting only of women and clones. They only keep enough males to fulfil their breeding requirements; the rest are killed as they are considered to be a waste of food. Drahvin society is divided into two classes: the natural-born Drahvins - like Maaga - who form an officer corps; and the soldiers who are "created in test-tubes" or, in modern terms, "cloned". They are a belligerent species who, having conquered their own immediate surroundings, are setting out to find new planets to conquer and colonise. The Drahvin soldiers are little more than flesh and blood automatons. Possessing only rudimentary intelligence they exist only to kill on the orders of their leaders. Both classes adhere to a creed that is epitomised in phrases such as "no Drahvin is defeated until dead".

Most of what we are told about these creatures is superficial; they are violent, but not very intelligent; pretty to look at but dangerous nevertheless. At least they would have been dangerous if they had seriously outnumbered the Rills and their robots. As it turns out Maaga and her three soldiers are no real threat to the Rills, who proceed with their repairs despite attacks from the Drahvins. As enemies for the Doctor the Drahvins had great potential, but they were not really developed beyond the writer's basic idea; let's have the villains human and pretty! None of the implications of cloning were followed up in the script and it was too early for any references to "Women's Lib.", which would clearly be required if this script were submitted today.

The greatest strength that the Drahvins have as creations is that they are largely enigmatic and the audience can interpret them as they choose.

The Rills are apparently an older and more advanced species than the Drahvins; they bear little or no real resemblance to human life. They are larger than the average Earthling (or Drahvin) and, presumably, come from a "low gravity" planet. Maaga describes them as crawling, and the brief glimpses the viewers have of them moving in their perspex tubes seem to support this. Even the "air" the Rills breathe - ammonia - is poisonous to humans. At first glance these misshapen, grey creatures seem to have nothing in common with our own species; but if the Drahvins embody - in their attitudes - all our faults: hatred, violence, deceit and fear; then the Rills share some of our strengths: intelligence, conscience and compassion. Like the Doctor the Rill race are keen travellers; they like to go and see for themselves and they have accumulated a broad knowledge of life in all its many forms. They are not surprised at the Drahvins' violent reactions and continue to attempt to reason with them until they finally decide that, with the Doctor's help, all their energies should be devoted to powering their spacecraft to escape from the doomed planet.

Whereas great emphasis is placed on the appearance of the Drahvins in the direction of this story, the actual appearance of the Rills remains obscure, even after the Doctor and Vicki confront their leader through a glass partition. It is their humane philosophy and not their shape we are asked to consider. Real beauty lies far below the surface of the skin.

Although the sets used for this story were all assembled at the TV Centre - including the exteriors - a large landscape of the planet's surface was constructed at Ealing for the opening episode and for the Chumbley/Drahvin fight in the last episode. Certain other sequences were also pre-recorded on telecine (See below).

William Emms' script described the planet as having a smooth, tarmac surface, with splits in the ground caused by the blistering heat from three suns. Through these splits grew in abundance the world's only vegetation, trees and plants which sprouted upwards from the gaping maws. In places rocky crags, again made from the same tarmac substance, reared from the ground.

Backdrops supplied the necessary impression of distance for both the film and electronic studio planet exteriors.

The Drahvin spacecraft was represented by a full-scale mock-up of the entrance air-lock, with a curved fuselage rising up out of camera shot. The tail-fin section was also represented, although strategic placings of trees and shrubs disguised the limited length of the superstructure.

A telecine insert of the three circling suns was pre-filmed at Ealing. It was intended that the planet never experienced full night - just evenings and dawns - due to the effect of the planet's orbit around its hosts.

Only in episode one was a lengthy shot used to show the power of the Chumbley light-ray guns. For this scene a flash charge being electrically detonated on the gun rod itself was followed by a cut to a telecine insert of a line of fire streaking along the ground at Ealing, and then setting light to one end. For other sequences of the Chumblies firing, the gun flash was followed by a resultant flash of the target exploding; viz, the air-lock door in the last episode.

To avoid a need to wreck one of the four full-scale Chumbley machines, when one is smashed by a Drahvin clone, a prop was specially built of a wrecked Chumbley. Skilful camera-work, plus a brief cut to another scene, obviated having to show the actual destruction of the casing.

technical observations

No specially composed incidental music was written for this story. All the incidental music came from stock, predominantly from an album of electronic music by the French composers Lasry and Baschet.

The linking scene in the TARDIS between episodes one and two featured a re-use of the Astral Map prop previously seen in 'The Web Planet' (Serial "N").

Although no model work was used to depict the Drahvin spacecraft, designer Richard Hunt did build a large model of the Rill Centre. The Rill ship was shown as a large, black, spherical craft seated beside a tall pillbox shape (the Rill Centre itself), described by William Emms as being made of quarried rock. To the right and front of the pillbox was a drilling derrick. The drillhead rotated slowly to give the impression of work in progress, but otherwise this was a static model. For the end scene of the Rill ship lifting off this impression was given by sound effects and a bright, flickering light (simulating rocket engines), which reflected off Hartnell's and Purves' faces as they supposedly saw the craft rising upwards.

Four Rill costumes were built from rubber and fibre-glass. The costumes were large enough to contain one actor in each. The costumes were greyish-green in colour, scaled, and resembled, to some degree, bloated wart-hogs. Any deficiencies in the costumes were obscured by the smoky, ammonia gas vapour (done using CO2 dry ice) swirled around the Rill set.

The destruction of the planet was done by a combination of the camera aperture being opened to wide to cause over-exposure, and the gallery inlay operator reverse-phasing the picture to cause a negative effect, followed by a white-out.

Richard Hunt also designed the section of jungle seen at the end of episode four, with Barry Jackson as Garvey. Caption stills, projected onto the TARDIS scanner, of a star field, then a planet were followed by the cut to the Kembel set for the last scene.

PRODUCTION CREDITS

~ Compiled by Gary Hopkins ~

SERIAL "T" FOUR EPISODES BLACK AND WHITE

"FOUR HUNDRED DAWNS"	-	11th. September 1965
"TRAP OF STEEL"	-	18th. September 1965
"AIR LOCK"	-	25th. September 1965
"THE EXPLODING PLANET"	-	2nd. October 1965

CAST

DOCTOR WHO.....WILLIAM HARTNELL
VICKI.....MAUREEN O'BRIEN
STEVEN.....PETER PURVES

MAAGA.....STEPHANIE BIDMEAD
DRAHVIN ONE.....MARINA MARTIN
DRAHVIN TWO.....SUSANNA CARROLL
DRAHVIN THREE.....LYN ASHLEY
CHUMBLEY OPERATORS.....JIMMY KAYE
WILLIAM SHEARER
ANGELO MUSCAT
PEPI POUPEE
TOMMY REYNOLDS
RILL VOICE.....ANTHONY PAUL
ROBERT CARTLAND
GARVEY.....BARRY JACKSON
NON-SPEAKING ARTISTS.....BILL LODGE
BRIAN MADGE
PETER HOLMES
DAVID BREWSTER
BILL McALLISTER

CREW

PRODUCTION ASSISTANT....ANGELA GORDON
ASSISTANT FLOOR MANAGERS
MARJORIE YORKE
SUE WILLIS
COSTUME SUPERVISOR.....DAPHNE DARE
MAKE-UP SUPERVISOR.ELIZABETH BLATTNER
STORY EDITOR.....DONALD TOSH
DESIGNER.....RICHARD HUNT
PRODUCER.....VERITY LAMBERT
DIRECTOR.....DEREK MARTINUS

1 5.40 TODAY the wonderful space-time vessel *Tardis* and her remarkable commander Dr. Who resume their galactic voyage, interrupted by the summer. Long ago, when the stories of their adventures first started, the Doctor (**William Hartnell**) had three companions, but now he is reduced to two: Steven Taylor (**Peter Purves**), the space traveller snatched from the sinister grasp of the Mechanoids, and Vicki (**Maureen O'Brien**), the one-time castaway rescued from a distant planet.

Where their erratic craft will take the trio in the new series is only partially known. There is, of course, a better-than-even chance that they will come up once more against their traditional enemies the Daleks, and it is certain that they will be touching Earth again in one of the most exciting times and places of all legend—the 'ringing plains of windy Troy.'

There they will meet the valiant Achilles, Agamemnon, and the blustering Hector, and be near at hand when the Greeks bring off the most famous stratagem of all time—the introduction into the city of the Wooden Horse. **John Wiles**, who will take over production during this series from **Verity Lambert**, looks forward particularly to this story. He has for long been a keen student of the Trojan War and has produced plays on this subject for young people.

However, for their first foray into the unknown the companions of the *Tardis* travel far from familiar earthly soil. Their vessel materialises on an inhospitable and supposedly uninhabited planet in distant Galaxy Four and, as always, the travellers' insatiable scientific curiosity leads them to start exploring. But they soon discover that they are by no means alone on the planet when they fall in with a strange entity called a Chumbley—one of a large corps of mechanical robots each of which is designed to carry out one specific task.

And these are not the planet's only other occupants: there are also the Drahvins, a race of beings dominated by females which has hit on the secret of endowing each individual with a fixed intelligence capacity, as in Aldous Huxley's book *Brave New World*. Three of these people appear in the nick of time to rescue the Doctor and his friends from the Chumblies, and to escort them back to the *Tardis*. One of them is the Drahvin leader, Maaga...

Galaxy Four is written by **William Emms**, and directed by **Derek Martinus**.